

UNIVERSITI SAINS MALAYSIA

Peperiksaan Semester Pertama
Sidang 1994/95

Oktober/November 1994

HKB 310 Kesusasteraan Benua Kecil India

Masa: [3 jam]

KERTAS PEPERIKSAAN INI MENGANDUNGI TUJUH [7] SOALAN DI DALAM LIMA [5] HALAMAN.

Jawab EMPAT [4] soalan, sekurang-kurangnya SATU [1] soalan daripada setiap Bahagian A, B dan C.

Semua soalan membawa nilai markah yang sama.

BAHAGIAN A

1. Bincangkan bagaimana penekanan yang telah diberikan oleh Kalidasa tentang kepentingan hubungan manusia dengan alam di dalam drama Sakoontala And The Lost Ring.
2. "Since his feeling towards me has undergone a complete revolution, what will it avail to revive old recollections? One thing is clear -- I shall soon have to mourn my own widowhood. [Aloud.] My revered husband -- [Stop short.] widowhood. [Aloud.] My revered husband -- [Stop short.] But no -- I dare not address thee by this title, since thou hast refused to acknowledge our union. Noble descendant of Puru! It is not worthy of thee to betray an innocent-minded girl, and disown her in such terms, after having so lately and so solemnly plighted thy vows to her in the hermitage".

Telitikan dialog Sakoontala di atas yang dipetik dari drama Kalidasa yang berjudul Sakoontala And The Lost Ring. Jelaskan apakah faktor yang menyebabkan terjadinya pengadilan moral terhadap Dushyanta di dalam dialog tersebut.

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BAHAGIAN B

3. Bandingkan bagaimana E.M. Forster dan Raja Rao menerapkan tradisi keindiaaan di dalam A Passage to India dan Kanthapura.
4. Kelaparan, kemiskinan dan kekaburan masa depan adalah realiti kehidupan yang melatari watak-watak di dalam novel Kamala Markandaya Nectar In A Sieve, dan novel Mulk Raj Anand, Untouchable. Bandingkan bagaimanakah kedua-dua orang pengarang ini telah memanfaatkan keadaan tersebut di dalam karya mereka.
5. "...he is confronted by the new world shockingly personified - a world where his cherished notions of marriage and morals seem to count for nothing. The tragicomic clash of the generations deepens with every chapter. Jagan's final ascape from the galling chains of paternal love comes as unexpectedly as every other twist in this delicious story."

(blurb: R.K. Narayan, The Vendor of Sweets)

Merujuk kepada novel The Vendor of Sweets, bincangkan pernyataan di atas.

BAHAGIAN C

6. Telitikan sajak 'When the Injured Sun Opened His Eyes' oleh Adil Mansuri dan 'Hiroshima' oleh Agyeya dan bincangkan bagaimanakah kedua orang penyair memanfaatkan idea tentang kemusnahan dua buah bandar iaitu Hiroshima dan Nagasaki di Jepun di dalam Peperangan Dunia II di dalam sajak-sajak tersebut.
7. Imej Buddha telah digunakan oleh Rabindranath Tagore di dalam sajaknya 'Borobudur' dan Nabakanta Barua di dalam sajaknya 'When My Corpse Met the Buddha'. Buat satu perbandingan bagaimanakah imej tersebut dapat dikesan di dalam kedua-dua buah sajak ini.

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Adil Mansuri

WHEN THE INJURED SUN OPENED HIS EYES

When the injured sun opened his eyes here
he was blinded by the flash of daggers.
Clouds of faithlessness thundered;
as we went out of our homes, our homes were wiped out.
The linkline of soul and body was disconnected
and the hands raised for prayer were slashed.
Blood ties were reduced to ashes
and the ashes concealed words of introduction.
It was difficult to recognise the hazy spots:
there were flames in the distant horizon
and conflagration shooting out of the night's body.
Numerous ants were crushed on the roads,
the startled pigeon on the window was scared of his voice.
Now there are neither doors nor walls in between
and no place on earth to keep your feet on.
Fill up the mirages with tears;
irrigate the wilderness of migration.

(Pritish Nandy & Aln Rasheed)

Agyeya

HIROSHIMA

On this day, the sun
appeared--no, not slowly over the horizon--
but right in the city square.
A blast of dazzle poured over,
not from the middle sky,
but from the earth torn raggedly open.

Human shadows, dazed and lost, pitched
in every direction: this blace,
not risen from the east,
smashed in the city's heart--
an immense wheel
off Death's swart sun-car, spinning down and apart
in every direction.
Instant of a sun's rise and set;
vision annihilating flare one compressed afternoon.

And then?

It was not human shadows that lengthened, paled and died;
It was men suddenly become as mist, then gone.

The shadows stay:
burned on rock, stones of these vacant streets.

A sun conjured by men converted men to air, to nothing;
white shadows signed on the black rock give back
man's witness to himself.

(Leonard Nathan & S.H. Vatsyayan)

Nabakanta Barua

WHEN MY CORPSE MET THE BUDDHA

When my corpse met the Buddha
I said nothing
He asked me nothing.

He pondered for a while and then
like a lonesome schoolboy bored with a picnic
he started scribbling my name
on the mossy stone of history.
The reply he
would have had, if he had asked me,
now grows in the twisted twigs of the peepal tree
near in that ruined wall in the distance,
burns like a star in the blue of a virgin's eyes
in the sordid moment of unfelt ecstasy,
melts waxlike in a mother's tears
and drips on the stony heart of her son,
blossoms in the fragrance of a child's lips
and adorns the hairy chest of the foot.

Rabindranath Tagore

BOROBUDUR

Matahari bersinar tinggi di pagi hari
hutan pun membisikkan nyanyian mazmur memuji,
dan bukit-bukit berkerundung asap,

samar-samar memautulkan cahaya redup
seakan-akan bumi sedang bermimpi.

Sendiri Raja duduk disinggasana pepohonan kelapa,
mata memandang tertuju sesuatu.

sedang Sang hati riang gembira dengan
penuh harapan ceria,
menyebarkan leumpang pujian,

Melalui tapak jalan waktu,
yang nun tak kunjung berakhir,
"Biarlah Budha menjadi tempatku
berlindung." ... dan seterusnya.

(Achmad Gibreil: translation)

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